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Editor and Managing Director

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Money Talks



THE LITERARY DIGEST states, on authority of Hannen Swaffer, dramatic critic of the London Daily Express, and not unknown on the American continent through his contributions to "Variety," and our contribution to his contributions, that Maurice Chevalier is the "luckiest man in the world."

The American Screen is said to have given Chevalier a box-office value which enables the theatre to pay the artist \$20,000 a week; and as far as Chevalier is concerned "money talks," and Talking Pictures have made money talk and walk to Chevalier.

"The Love Parade" made Chevalier in America.

France is, of course, dee-lighted that their Music Hall idol has become the screen idol of the American public, because "Money Talks" in France, and Chevalier will never become Americanized, nor mistaken for anyone but a Frenchman. As for Chevalier, he keeps on smiling, day by day, in every way, becoming more and more economically independent.

Anne C. Stoffregin, of the Milwaukee Journal, reports an interview as follows: "I want to tell you all, thank you, for your wonderful country and the joy you Americans have given me here, and over there. I've been received wonderfully by everybody, business men, roughnecks, just everybody."

"I feel any man from any country can get on in the States, if he has got the stuff — Oh, yes, I have learned a lot of your slang — and if he is an honest fellow, a regular guy."

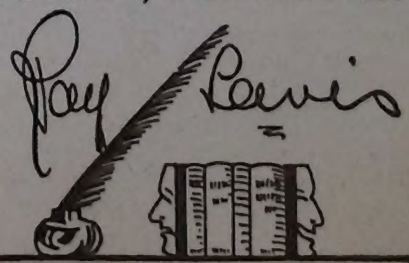
Chevalier then explains that he has been singing since he was twelve years old. He also explains that he will spend four months in France, because, states Chevalier, "I need it. The Americans make me work as the Arabs make their donkeys slave, without pity, without respite. I have grown rich, but I am all in. I'll go now to my cottage at La Boca, near Cannes. Then I shall come back to Paris and sing in a music hall, and the same in London and Berlin. And then, Oh, Lord, it will be America once more."

His reviewer states, that, having mentioned "America once more," Chevalier sighs, that this "happy man seems bored," that "the famous smile of the caricatures and posters is gone," and that she only sees a man tired of everything.

Swaffer recalls Chevalier's London appearance about three years ago, in which he did "his turn," but failed to set London on fire. "Now," states this critic, "he is to come back to London in December, and earn, at the Dominion Theatre, at least £8,000 (\$40,000) in two weeks. This is the highest fee ever paid to any artist, on the stage or off."

"Money Talks." It has given Chevalier over a page in The Literary Digest, and this editorial in The Digest, it has given France world publicity through the Screen; and French artists a place in the Moving Picture Sun.

But if the producers and the public are not too tired to give Chevalier \$20,000 a week, this artist must not grow too tired to earn it, either in his sense of appreciation, or the delivery of his art. The best thing the public does is to grow tired of an artist, who does not give it its money's worth. "Money Talks" you into fame by adding to the value of your art, but it can also talk you out of fame by impressing the public with the fact that you are not worth the money!



RAY



RAY LEWIS

PRESENTS

THERE are talking moving pictures on board the Britannic, White Star Line, sailing from New York to Liverpool. The first performance was the Gaumont British "High Treason." The sound had not been toned down to suit the acoustical properties of the liner; and as there is a great deal of necessary noise about the production of "High Treason," one did not get the advantage of the "sound" at its best tone values. Incidentally, quieter pictures will reproduce to better advantage on ocean liners.

With "High Treason," there was presented a Pathe cartoon comedy and newsreel. Everybody appeared to attend; and the same attendance was in evidence during the second motion picture performance which occurred two nights later. This was another British feature, an Ideal Film Production of "The Loves of Robert Burns," with Joseph Hyslop, that splendid singer of international fame, in the role of Robert Burns.

II SEEM to have a recollection of a picture done by Ideal, some years ago, with Robert Burns as the hero of the story. It was a silent film and had its release in Canada, under the Educational regime, a few seasons ago; and was presented under most distinguished Canadian patronage in various centres throughout Canada.

The picture then had, as it has now, potentialities of greatness, and many possibilities. But it was not successful in Canada previously, because the continuity was not there, preventing a sustained interest, so necessary to the success of a film.

In the present version, recorded by Western Electric, the picture is bigger and much better, but again, makes one feel that here is a subject; and the nucleus of a great picture, if just a sufficient augmented capital and vision, in its adaptation, could have been utilized.

III HYSLOP has as fine a voice as I have heard on the screen, in addition to this, he is an artist with a fine face and figure, and a certain magnetic charm, which makes him a screen personality, properly directed to be capitalized upon. He is as good as the best recruited from opera. Comparing Hyslop with McCormack, one is justified in declaring Hyslop the better screen artist from every angle, including voice.

The introduction of the songs are pleasing and natural; and unlike other productions where songs are introduced, one wishes there were more songs in this feature. You cannot grow tired listening to Hyslop sing. The songs are the poems written by Robert Burns and arranged to music. The Highland dances too,

were excellent. There are photographic flashes in this picture, which, as vistas of pure beauty, are unexcelled.

THERE are many scenes of dramatic values which are superlatively fine, but there are also many omissions, which prevent a good picture from inheriting its natural place of greatness, which could have been obtained for it with but a little more effort and expense. For instance, Bobbie Burns' cottage is a historical landmark, why then did not the producers take the trouble to actually photograph the Burns cottage? The omission of music during the early part of the picture detracts from the value of the songs. True, the director might justifiably claim that one could not introduce a musical accompaniment to Burns' songs, since he sang in cottages, and by the River Afton, etc., but had that obligato of music been running through the picture, one would not have noticed it during the songs, but would have felt the rhythmic accompaniment, adding a richness and depth to the tonal qualities of the singer; and the enjoyment of the audience.

The chorus of "Auld Lang Syne" in the tavern was a fine scene, but could have been augmented, and other songs with choruses added, since there are many tavern scenes, where Burns is surrounded by his cronies; and their voices would have given more variety and weight to the picture. The entire picture strikes a note of simplicity, a charm of rusticity, but during the few scenes, where there is an opportunity for a bit of grandeur, such as the reception to Robert Burns at Edinburgh, by a "grand lady" of title, why did not the producers dress these scenes, giving the picture some flashes of rare old furniture, pictures, silver, etc., a Raeburn close-up, for instance, and beautiful women, and beautifully gowned.

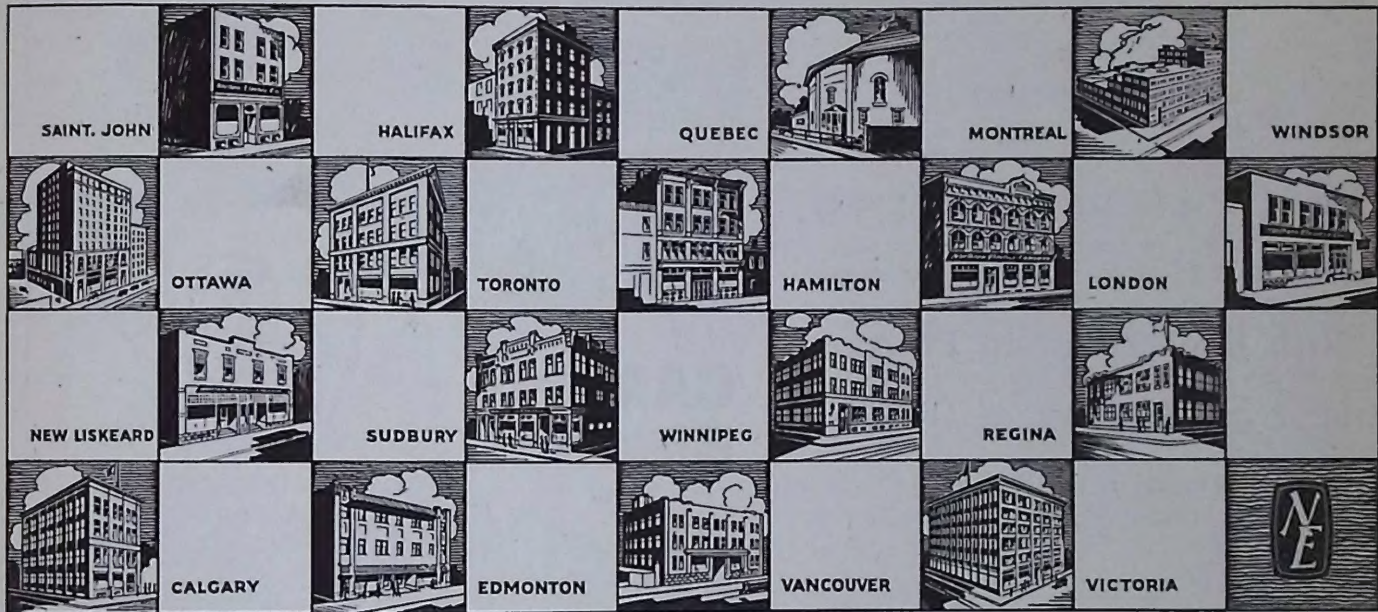
W HERE was the incident where Burns, though an invited guest to read his poetry, was made to sup with the servants, the inspiration which gave birth to "A man's a man for a' that," perhaps one of Burns' most famous poems? What a lost opportunity for a big scene. Jean Caddell, who played Jean, Burns' first love, did some real work; and looked the part. Her love scenes with Burns had a romantic interest, as well as an artistic value.

The Mary episodes were not so good, although Mary was a pretty enough type for the part. "Tom," the father of Jean, and several other characters, including Burns' mother, were noticeably outstanding, and particularly good. We must not forget to mention the dog, he was a beauty.

(Continued on Page 8)



Dominion Wide Service

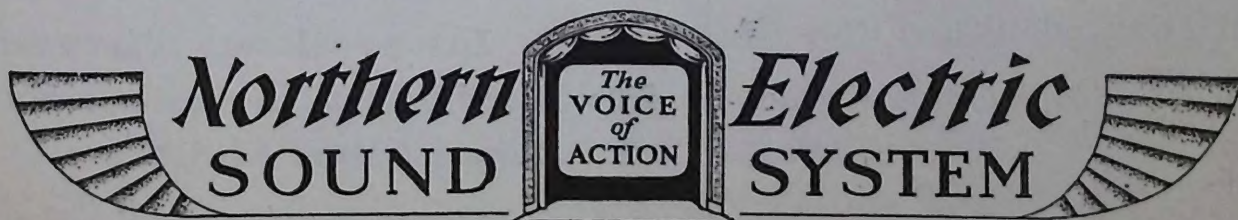


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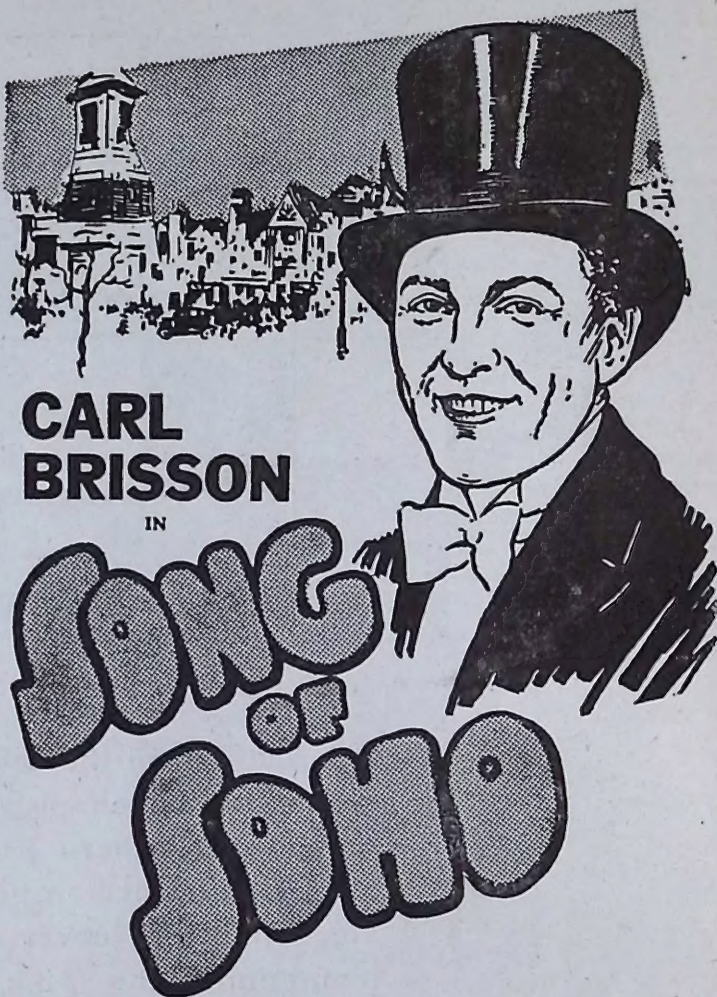
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American Performing Rights

On Tuesday, November 11th, an important Conference on the subject of Performing Rights in music will be held in Toronto. Mr. Rosenthal, manager of the American Performing Right Society is coming for a conference with the officers of the Musical Protective Society of Canada, which has been active in protecting the interests of Canadian theatres, broadcasters, exhibitions and hotels. Canada will be represented by Mr. J. E. Atkinson of the Toronto Star; Mr. H. W. Waters, of the Toronto Exhibition; and Colonel John Cooper representing the motion picture interests. Mr. Rosenthal is apparently anxious to find out why the Canadian theatre owners refuse to pay for music licenses when United States exhibitors have been willing to do so for several years past.

Northern Electric Installations

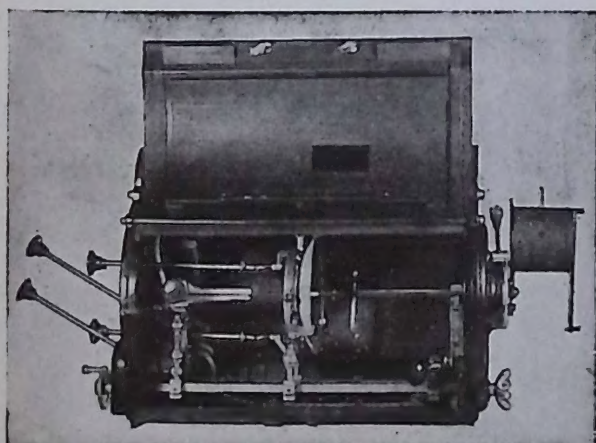
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Round About the Studios

Marie Prevost is staging her return to films with a bang.

Having recently completed a featured role in "War Nurse," Miss Prevost not only won a long-term contract with Metro-Goldwyn-Mayer but promptly was assigned to the coveted part of Aggie in "Within the Law," Joan Crawford's new starring vehicle.

Sam Wood is directing the dramatic feature from the famous Bayard Veiller stage hit, with the supporting cast including Robert Armstrong, Kent Douglas, William Bakewell, Purnell Pratt, Hale Hamilton, Polly Moran and Eddie Brophy.

With comedies going bigger in pictures today than ever in the history of moving pictures, Universal has decided to put one of its biggest drawing cards, Lewis Ayres, into a comedy role in an out-and-out comedy production. The production chosen for launching Lewis Ayres' comedy career and thus demonstrating the versatility of a youth who sprang to fame in the picture of starkest realism of modern times, "All Quiet on the Western Front," is "Many A Slip." This stage comedy, by Edith Fitzgerald and Robert Riskin, was recently purchased as a follow-up of Universal's highly successful, "Little Accident." Many of the same players will appear in support of Ayres. Already Zasu Pitts, Slim Summerville and Roscoe Karns have been signed and the direction will be in the hands of Vim Moore.

Leslie Fenton, a leading man in pictures when he abandoned his career a year and a half ago for an extended European tour, makes his return to the screen in "The Man Who Came Back," Fox film co-starring Janet Gaynor and Charles Farrell. Raoul Walsh, directing, assigned Fenton to the role of a World War veteran, ruined by a love affair and hopelessly enslaved by opium.

Barbara Luddy has been signed by Tiffany for her first appearance in talking pictures opposite Bob Steele in "Headin' North." Barbara has appeared in many silent pictures and more recently in the stage plays "The Wild Westcotts" and in Leo Carillo's play, "Lombardi Ltd." in Hollywood.

Robert Ames and Josephine Dunn have been awarded outstanding roles in Columbia's "Madonna of the Streets," a tense emotional drama, adapted from W. B. Maxwell's novel, the "Ragged Messenger." John Robertson is directing and Evelyn Brent is featured in the picture which will come to the screen as one of the company's de luxe "Specials." This production, by the way, marks Miss Brent's first appearance under her recently signed Columbia contract.

The complete cast for the French speaking version of "The Queen's Husband," now being directed and supervised at the RKO-Radio Pictures Studios by the Marquis de la Falaise de la Coudraye is announced by Bo Dowling, General Manager of Foreign Export for RKO-Radio Pictures, as follows: Emile Chautard as the king; Francoise Rozay as the queen; Ivan Lebedeff as the prince; Pauline Garon as the princess; Frank O'Neill as the secretary. Others in the cast are Jules Raucourt, Georges Davies, Jacques Jou Jerville. The French title is to be Le Roi Sennui.



John Mack Brown demonstrates his ability as a musician. He plays the title role in Metro-Goldwyn-Mayer's "Billy the Kid."

Frances Marion, who prepared the script of the prison story, also wrote "The Secret Six."

Director Hill has just completed "Dark Star," with Marie Dressler, and will start preparations immediately for the new production.

Jackie Coogan, who has the title role in Paramount's production of Mark Twain's "Tom Sawyer," is one of the most famous Boy Scouts in the world.

He belongs to troops in France, Switzerland, Italy, Germany and Greece, besides being a member of the Boy Scouts of America.

Ed Brady and Jule Power complete the cast of Columbia's "Madonna of the Streets," a tense emotional drama of life on the Barbary coast, and simultaneous with their signing, the film goes into its last week of production. Direction on the picture is in the hands of John Robertson and it will be listed as one of the company's De Luxe "Specials."



Marie Dressler and Wallace Beery, as "Min" and "Bill" in Metro-Goldwyn-Mayer's picture of that name.

Preparations have started at the Fox studios for production of "The Cisco Kid," the picture in which Warner Baxter and Edmund Lowe will be teamed again as characters similar to those of "In Old Arizona." Harvey Fergusson is writing the screen play and Ralph Block has been assigned as associate producer.

The popular veteran, Lew Cody, and Eddie Gribbon will be among the featured players in "Land Rush," to be directed for Fox by Benjamin Stolloff.

George Brent and Myra Hampton are two of the latest principals to be signed for the cast of "Once a Sinner," Fox Films production. Dorothy Mackaill, Joel McCrea and John Halliday have been chosen for other leading roles. Guthrie McClintic, former Theatre Guild director, will be at the helm.

Slim Whittaker and Ed Le Saint, well known cowboy players, have been added to the cast of Columbia's "Dawn Trail," a red-blooded action drama of the old West, which is fourth in a series of eight "Buck" Jones outdoor specials. Christy Cabanne is directing and prominent in the support of Jones are Miriam Seegar, Charles Morton, Erville Alderson and Hank Mann.

Elissa Landi, beautiful blonde English actress, whose only appearance in this country has been in the feminine lead in "A Farewell To Arms," has been signed by the Fox Film Corporation to play leads in Movietone productions.

"Private Secretary" is rapidly on the way towards realization at the RKO-Radio Pictures studios in Hollywood. Alan Brener Schultz is the author who has taken a peep behind the closed doors of this workaday business world and reported what was to be seen and heard in merry and dramatic moments.

"The Third Alarm," the first Gaumont-Tiffany super production, featuring James Hall, Anita Louise, Jean Hersholt, Hobart Bosworth and Mary Doran; and James Cruze's first "special," "She Got What She Wanted," starring Betty Compson, Lee Tracy, Gaston Glass and Dorothy Christy, are already finished and will be seen here shortly.

El Brendel is a leading man in Fox pictures now. Instead of furnishing the comedy relief for others, Brendel will enact the principal part in "Poor John," based on a story by Sonya Levien and Harry Delf.

John Blystone will direct the comedian whose work in "The Big Trail" and "Just Imagine" led to a decision to find a suitable story in which he could be the leading player.

Carmelita Geraghty, for several years one of the screen's most popular leading woman, will have one of the principal roles in Ken Maynard's first Tiffany western vehicle, "The Midnight Stage," directed by William Nigh. Her role will be more or less of a "vamp" character. Jeannette Loff has the feminine leading role opposite Maynard.

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